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MEDITATIONS ON A CATALOGUE OF AUTOGRAPHS.

BY FR. NIECKS.

A GOOD catalogue, though rarely a thing of beauty, is generally highly instructive and not unfrequently pleasantly entertaining. What John Hill Burton said of bibliographies may be said of catalogues, which are bibliographies *en miniature* or *en fragments*, and often *en négligé*—namely, they “act the part of gentleman-usher towards other books.” This, however, applies only to one kind of catalogues, and, moreover, gives only one view of them. To bibliographical and historical diggers who understand their business, catalogues are fields in which much gold-dust and occasional nuggets may be found. In catalogues of musical compositions and books on music, printed and manuscript, the interest is chiefly artistic, scientific, and historical, bearing on the art and on the composers as artists. In catalogues of autograph letters and autograph musical souvenirs, on the other hand, the interest is chiefly human, social, and biographical, bearing on the character of the artists and their relations to their fellow-men. It is needless to say that in the latter case the interest has a wider range than in the former.

In looking over catalogues of autographs one cannot help wondering that some of the items should have come into the hands of dealers. I experienced this again when scanning the latest catalogue sent out by Leo Liepmannsohn, of Berlin, a catalogue of autographs of musicians and actors, which contains both letters and compositions. Heirs, who are so mindful of the rights which a legacy confers on them, are, as a rule, oblivious of the duties which go along with the rights. A man of note, however, may see a letter of his advertised for sale not only after the death of the person to whom it is addressed, but even when that person is still living. Few, we charitably suppose, are so mean as to sell letters addressed to them, at least during the writer's lifetime; but it shows a want of consideration and delicacy if a man too readily complies with the solicitations of autograph hunters. One confides many things to a correspondent which one would not like to have revealed

to the world at large. And apart from the divulging of secrets and confidential observations, there is the fact that few men write with the consciousness that their letters will be read by posterity, and that consequently it must be distressing to them to have exposed to the searching light of publicity what they intended for the tolerant dimness of privacy. Let me instance a striking and illustrious example. When La Mara prepared her collection of *Musikerbriefe* (Letters of Musicians), she wrote to Brahms, asking him whether he would permit her to publish some letters of his which she enclosed. His answer was as follows:—“Certainly, I have the courage to request you to leave the letters in question unprinted. I know and confess that I never write otherwise than unwillingly, hurriedly, and carelessly; but I am ashamed when an example like yours comes under my eyes. It requires a kind of courage to write to an unknown, educated, and well-wishing man so negligently. But to allow such letters to be printed, to pronounce a distinct ‘yes’ to this—that would be something else than courage.” To say after this that one of the items in the catalogue before me is a letter of Brahms, is tantamount to a warning to bad letter-writers and to an appeal to the magnanimity of possessors of autographs. It may be doubted whether the knowledge that this specimen of his literary penmanship is offered at the handsome price of nine shillings, and recommended as “rare and valued,” will be a comfort to the composer.

The prices of autographs are determined by a multiplicity of factors—by their age, by their rarity or commonness, by their good or bad condition, by the length, importance, and published or unpublished nature of their contents, and by the eminence, popularity, or notoriety of the writers. Fashion, too, has something, nay, a great deal, to do with the fixing of the price; for at one time there is a craze for this and at another for that individual or class, for this or that kind of thing. Owing to the complexity of the problem, it is difficult to make general statements which subsequently have not to be qualified, if not altogether retracted. However, keeping the above-mentioned mutually reinforcing or neutralising factors in mind, one may say that musical autographs fetch higher prices than letters. For an *Adagio* in E major for pianoforte, dated April, 1818, by Franz Schubert,

although published, £10 are asked in the catalogue before me; for an album leaf by Chopin, said to contain an unpublished complete waltz (in A minor) of 24 bars, £3 15s.; for a song (*Einsam bin ich meine liebe*) of 8 bars by Mozart, £3 10s.; for an air for soprano with pianoforte accompaniment, "*Mi lagnero tacendo della mia sorte amara*" (February 15, 1835), by Rossini, £2 5s.; for a fantasia on Irish airs for the pianoforte (Naples, 1863) by Thalberg, £1 12s.; for sketches (20 lines) by Beethoven for his F major symphony, £1 5s.; for a fragment from *The Bohemian Girl* (Vienna, October, 1846) by M. W. Balfe, £1; and for a "*Phrase de l'Adagio de Roméo et Juliette*" (Vienna, January 3, 1846) by Hector Berlioz, likewise £1. Turning to the letters, we find that for an interesting four-page letter of Beethoven (Baden, August 24, 1825, addressed to Carl Holz) no less than £12 are asked; for an undated note of the same, probably addressed to Schindler, £4 10s.; for an unpublished, highly interesting letter of Mendelssohn (January 26, 1842, addressed to Carl Eckert), £5 10s.; and for a four-page letter of Wagner (Paris, May 22, 1860), £5. Continuing the descending scale we meet with Schumann at £2 15s., Liszt at £2, Berlioz and Ambroise Thomas at £1, Meyerbeer at 15s., Spohr at 10s., Rubinstein at 8s., and so on down to 1s.* But humanity forbids the exploration of these depths. A particularly interesting item is a letter of Johannes de Cleve (or Jean de Clèves), an esteemed composer of the sixteenth century, though not a prominent figure in history. The high price asked for it—£4 10s.—is justified by its age (it is dated March 12, 1576), rarity (it is the only known letter of his), and biographical character. Johannes (or Joan, as he writes) de Cleve, of whose life-circumstances next to nothing is known, calls himself in this letter the Archduke Charles's servant and old Capellmeister. Letters of writers on music fetch as a rule lower prices than those of writers and practitioners of music. But to judge here aright we must take note that many writers on music are at the same time distinguished composers and executants. The names of Wagner, Liszt, Berlioz, Hiller (Johann Adam as well as Ferdinand), and Michael Prætorius speak for themselves. It would therefore be unreasonable to adduce against my dictum the pound asked for a ten-line album leaf (June 4, 1615) from the pen of the last-mentioned musician, the author of the famous *Syntagma Musicum*. E. T. A. Hoffmann, with a letter at 12s., is likewise an inconclusive instance, as the lustre of his achievements in general literature throws a glamour over his activities as a musician and writer on music. But what do you think of the philosophical Hauptmann at 7s. 6d., the historiographical and bibliographical Forkel at 6s., the contrapuntal Dehn at 4s., the professorial Marx at 3s. 6d., the encyclopædical Fétis at 2s. 6d., and the æsthetico-psychological Rochlitz at 1s. 6d.?[†]

For Englishmen it cannot but be interesting to see how the autographs of their countrymen are valued on the Continent. Balfe I have already mentioned. Those who remain are: Sterndale Bennett (a two-page letter of 1864—6s.); Onslow, the composer of the opera *Le Colporteur* and much excellent chamber music (a letter of two pages and a half—4s. 6d.); Elias Parish Alvars, the harpist (a one-page *Romanza per l'arpa*; February 15th,

1847—12s.); William Ayrton, the editor of the *Harmonicon* and some musical collections, notable also as conductor of the first performance in this country (at the King's Theatre in 1817) of Mozart's *Don Giovanni* (a two-page letter—2s.); Benjamin Lumley, the theatrical manager (a one-page letter in French, dated Milan, October 31, 1846—1s. 6d.); and Colonel James Henry Mapleson, the still active *impresario* (a one-page letter—1s.). To these may be added Sir Julius Benedict, an Englishman by long residence and naturalisation (a two-page letter—3s. 6d.). Whether also the harmonica-player Marianna Davies and her sister, the singer Cecilia Davies, may be mentioned in this connection, I do not know. They were the daughters of a relation of Benjamin Franklin's. Cecilia was called in Italy *L'Inglesina*. But we read in no dictionary or history I am acquainted with, or, at any rate, can remember at this moment, where they were born. Both letters are addressed to Professor Petr. Matteucci, of Bologna: Marianna's (in French) is dated Milan, December 9, 1771 (two pages—24s.); and Cecilia's (in Italian), London, July 29, 1779 (three pages—24s.).

The class of musicians best represented in the catalogue are the violinists. A more representative body will not easily be found. I will put down the names of all I have noticed, even those of the less illustrious virtuosos: Ernst, Lipinski, Spohr, Täglichsbeck, Vieuxtemps, Joseph Böhm, Ole Bull, Ferdinand David, P. Wenzel Feigler, Georg Hellmesberger, Joseph Hellmesberger, Georg Hellmesberger, jun., Jansa, Joachim, Lafont, Laube, Teresa Milanollo, Carl Möser, Wilhelmine Neruda, Paganini, Joseph Panny, F. W. Pixis, Pott, Rode, Sarasate, Serwaczinsky, Singer, and Sivori.

Before we begin to look for the choicest of the tit-bits that are scattered over the catalogue, we must give a glance at the first and chief item to be found in it. This is an album of autographs which belonged to Adolf Hesse, the famous organist and composer, who on his travels never neglected to ask the celebrities he came in contact with for a souvenir in the form of an album leaf. The price of £22 seems hardly extravagant if one considers that there are about 70 leaves in the album, and that among the contributors are Auber, Beethoven, Berlioz, Ole Bull, J. B. Cramer, Czerny, Ernst, Gade, Henselt, Hummel, Kalkbrenner, Lipinski, Liszt, Marschner, Mendelssohn, Mozart,* Rossini, Schumann, Spohr, Abbé Stadler, Thalberg, Vieuxtemps, and Clara Wieck. One misses Chopin. For in one of his letters may be read: "Hesse left me an album leaf, but I don't know exactly what I am to write on it" (Vienna, May 28, 1831). Was Chopin really unsuccessful in excogitating something? It is more likely that Hesse left more than one album, and that Chopin's souvenir is to be found in another volume.

And now let us turn over the leaves of the catalogue and look out for the tit-bits. Stop! Here is a letter of the brothers (Léon and Marie) Escudier, inviting Meyerbeer to dine with them and Donizetti, Gautier, and some journalists. One would like to have been of the party. The witty Rossini, than whom none took life more easy and enjoyed it more thoroughly, makes two characteristic appearances in the catalogue. His album leaf for Hesse he entitled "*Un rien*" pour piano (Passy, 1862); and the air for soprano and pianoforte accompaniment already mentioned by me he superscribed "*Rossini, Album de Mr. Bgptchsqnq*" (February 15, 1835). A double-autograph which brings before us the meeting and friendship of two strangely contrasting characters, the sober-minded Pierre

* In those cases where there are several letters by the same hand I mention only the highest price.

† With the exception of Rochlitz, whose technical acquirements were inconsiderable, all the others were good practical musicians, although Hauptmann was the only one who secured acceptance for his compositions. Fétis and Marx composed a great deal, but, as genius was wanting, to no purpose. Dehn's sphere was that of a teacher. In short, I grouped these men together because the theoretical work done by them was of more value than their practical work.

* Hesse received the Mozart autograph (*Cadenza per il Clavicembalo* for the Concerto in D) from the composer's widow. Beethoven, too, was a second-hand acquisition.

Rode and the eccentric E. T. A. Hoffmann, sets our imagination in activity. On one side of the leaf is written a canon for violin and violoncello, with the following dedication: "*Ressouvenez-vous de moi, mon cher, comme de quelqu'un qui vous est véritablement attaché.*" P. Rode. Berlin, 15 Janv., 1820." On the other side of the leaf is written a canon in four parts on the words "*Schwer ist die Kunst und kurz das Leben*" [Art is difficult and life short], with the following dedication: "*Zum freundlichen Andenken schrieb E. T. A. Hoffmann. Berlin den 20 Januar, 1820*" [E. T. A. H. wrote it as a friendly souvenir. Berlin, &c.].

Two sentences, one from a letter, the other from an album leaf written by Henriette Sontag, the idolised singer, are as many glimpses into her character and inner life. "Three long busy winters passed in St. Petersburg inexorably blunt the heart and mind; I hold that one unlearns here even to think" (St. Petersburg, July 2, 1841). "Remembrance is the only Paradise out of which we can never be driven" (Berlin, November 9, 1827).

A letter of the composer, pianist, and conductor Bernhard Anselm Weber, contains some interesting historical information. Indeed, we get in these few short sentences more than in many a lengthy chapter of admired histories: "There is still in Berlin a considerable party which is inimical to all that is German, whose only cry is 'Italian, Italian,' and which persecutes me on account of my honest German way of thinking. . . . After the war the king declared distinctly in favour of German opera. Herr Ifland proposed to him, through the Chancellor, Italian opera. 'I will have no more Italian opera,' was his answer. 'I do not object to the performance of foreign works of art at my theatres, but I wish them to be performed in our honest vigorous language'" (Berlin, March 10, 1814). This remark of King Frederick William III. of Prussia cannot but recommend itself to one's judgment, and one could wish that there were in this country and at this time a power that could act in the same direction.

For the most extravagant saying to be found in the catalogue under consideration we are indebted to Wilhelm von Lenz, that reckless *faiseur d'esprit*, that musico-literary pyrotechnist who never tired of letting off his squibs, crackers, and rockets of brilliant, dazzling nothings. "Weber," he writes, "is the greatest musical genius, as regards inspiration and invention. Neither Mozart nor Beethoven can measure themselves with *Der Freischütz*. You will not suspect me of being against Beethoven." With Lenz's many-volumed display of Beethoven enthusiasm before one this is hardly possible, but he might very well be suspected of a dilettantish superficiality of perception and judgment.

In a letter of Schumann, addressed to Chelard, one reads with interest that in 1840 he was thinking of composing an opera, and had a libretto that inspired him. Seven years later Schumann really began to write an opera, but on another libretto, and finished it in the following year. Liszt, who was present at the first (June 25, 1850) or one of the first performances of the work, tells, on July 15, 1850, a friend what he thinks of it. "Meinardus seems to me a thoroughly nice fellow. We took together a run to Leipzig, by way of a pilgrimage to Schumann's *Genoveva*. Schumann's score seemed to us very much like dramatic Hebrew, and, for my part, I give it up." Liszt sings in another key when his theme is Wagner. After saying that Wagner had passed some days with him at Weimar, subsequent to the events, *i.e.*, the insurrection, at Dresden, he proceeds thus: "At the time I am writing to you I hope that he will have suc-

ceeded in passing the frontier of France, and in the course of next winter we shall no doubt have big news of him dated from the Paris Grand Opéra. His real sphere is there, and with the help of success it is probable that he may indeed even become recognised as a great German composer in Germany, if only he has his works performed in Paris or London, like Meyerbeer, Gluck, Weber, Handel, &c." (Weimar, May 30, 1849). "The 28th [August], at last, *Lohengrin* by Wagner!! who in my opinion is the most magnificent *Beau Idéal* of German opera. Come, I beg of you, dear friend, for you are worthy to hear this sublime music" (Weimar, July 15, 1850). But Liszt was not one-sided; he had, as everybody knows, a catholic taste. Hence we need not wonder to see him write in another letter as follows: "I am delighted with what you tell me about your relations with Meyerbeer. For several years I have been of opinion that he is without contradiction the greatest and best we have in the musical world. His character inspires me with as much sympathy and esteem, as his genius with admiration" (October 20, 1847).* These words are enough to make Wagner turn in his grave and give a quietus to every Wagnerite living. To be sure, Wagner knew that Liszt did not share his opinion; indeed, they often expostulated with each other; but Liszt is not likely to have expressed himself so strongly when speaking to his touchy friend. Wagner's Meyerbeer had no objective existence, it was the outcome of his imagination fired by a boundless egoism. Wagner sets this forth most naively in his letters to Liszt. Take, for instance, the following passage from a letter written on April 18, 1851: "My case as regards Meyerbeer is a peculiar one: I do not hate him, but he inspires me with infinite disgust. This ever-amiable, obliging being reminds me, when he pretended to patronise me, of the most doubtful, I feel almost tempted to say most vicious, period of my life; that was the period of connections and backstairs, in which we were made fools of by patrons whom at heart we did not care for. This is a most dishonest relationship; neither is sincere with the other; both pretend attachment, and both use each other as long as it is advantageous to them to do so. I do not in the least blame Meyerbeer for the intentional impotence of his favour—on the contrary, I am glad not to be so deeply indebted to him as, for instance, B—. . . For inner reasons I found it necessary to abandon every consideration of common prudence with regard to him: I cannot exist as an artist before myself and my friends, cannot think and feel, without perceiving and confessing aloud that Meyerbeer is my exact opposite, and I am driven to this in real despair when I encounter the erroneous opinion even of my friends who imagine I have anything in common with Meyerbeer. To none of my friends can I show myself with all I will and feel in a purer and more distinct form than when I entirely separate myself from those dissolving outlines in which I appear to so many. This is a necessary act of the full birth of my matured nature—and, God willing, I think I shall do many a one a service by accomplishing this act with such ardour." What a dreadful thing it is to look into the inner workings of the human mind! Where shall we draw the line between sanity and madness? What part had reason in these arguments of Wagner's?

Let us turn the leaves of our catalogue once more.

* In connection with these utterances of Liszt we must remember (1) his bias and views as regards dramatic music—for instance, he said, if he were to write an opera, it would be an Italian, never a German one; (2) the letter in which he expresses his superlative admiration for Meyerbeer, was written after he had made the acquaintance of *Tannhäuser*, but before he knew *Lohengrin*.

Here is a letter of Cosima von Bülow (now Madam Wagner), Liszt's daughter, and thus she writes of him whom the world called happy: "My father leaves for certain this town [Weimar], where he has thought, acted, and suffered for many years." And Liszt's letters confirm the truth of every one of these words.

RUSSIAN MUSIC.

JANKA WOHL, in her "Recollections of Liszt," gives the following remarks of the master made to her in conversation:—"Properly speaking, there is as yet no Russian music, but there are some first-rate composers. The Russian mind, which is in continual activity on the one side, and comatose on the other, will have to do an immense amount of work in order to properly direct its natural tendencies; and this is the result of the climate of the country and of the Slav character in general. . . . One feels that the Russian composers go to work under a more or less sentimental inspiration, and not under the all-powerful impression of a master-idea."

The progress which Russia is making in musical art is being watched with interest by all musicians. The St. Petersburg Conservatorium, founded by Rubinstein in 1862, has produced at least one composer of note, Peter Tchaikowsky, whose songs and pianoforte pieces are known throughout Europe. A short account of what Russia has done for music in the past, and what she is doing now, may therefore prove acceptable to the readers of the MONTHLY MUSICAL RECORD.

Italian opera was started in St. Petersburg in 1737 by order of the Empress Anne. Elizabeth, who came to the throne in 1741, was specially fond of operatic music, and had a company of Italian singers, with the famous composer Araya at its head. He wrote many Italian operas, but one opera (*Cefalo e Procris*) in the Russian language, which is generally regarded as the first of its kind.

The famous Italian composer Galuppi was invited by the Empress Catherine II. to St. Petersburg in 1762 (the first year of her reign), and he remained there for six years. His *Didone abbandonata* was produced there with great success. She also sent Bartolomeo, a promising musician, to study in Italy. He returned to Russia in 1782, and became Capellmeister at the Imperial Court. He acquired great fame, and died, loaded with honours, at an advanced age in 1825. He wrote many psalms and sacred pieces, and has been named the Russian Palestrina. The famous *prima donna* Caterina Gabrieli visited St. Petersburg during the reign of this Empress. She demanded 5,000 ducats as salary. Catherine took exception to this large sum, more than the pay of a field-marshal. But Gabrieli, knowing her own powers, replied, "Then let your field-marshal sing for you."

In 1776 another famous Italian composer, Paesello, was invited to St. Petersburg, where he remained nine years. His successor was Sarti, and after him came the renowned Cimarosa. During the directorship of Sarti, V. Martini was at the head of the comic opera at Petersburg, and there was performed his *Cosa rara*, the opera which was so successful at Vienna in 1785. Of that work one little piece has become immortalised. In the supper-scene in Don Giovanni the orchestra takes up a tune, and Leporello says, "Bravi! Cosa rara"—an allusion to its popularity.

During Paul's short reign (1796—1801) French music became the fashion. When Alexander I. ascended the throne there were no less than four theatres in the imperial city—a Russian, a French, a German, and an

Italian. In 1803 the French composer Boieldieu arrived at St. Petersburg, and he remained there until 1811. During this long stay he produced *Les voitures versées*, *Aline, reine de Golconde*, and *Télémaque*. In this last opera was the popular air, "Quel plaisir d'être en voyage," which the composer afterwards transferred to the first act of his *Jean de Paris*. A Venetian composer, D. Caves by name, was very successful about this time as an opera writer. His *Iwan Susanin* is said to have quite the character of Russian national music.

At the beginning of the nineteenth century great attention began to be paid to instrumental music. In 1802 the Philharmonic Society was founded. How important a centre St. Petersburg was for music from this time may be seen from the number of distinguished musicians who travelled there either on a visit or to settle. Already, in 1802, Clementi and Field went there. Field remained in Russia until his death in 1837. Clementi paid another visit in 1810, taking with him Berger, the famous pianist and teacher of Mendelssohn. Spohr went there in 1802, and he tells us in his autobiography about his curious meeting with Clementi and Field. Washing at St. Petersburg was expensive, and one day he found the two artists with up-turned sleeves at the wash-tub, washing their stockings.

Henselt, the great pianist, went to St. Petersburg in 1838, and is still living there. Liszt, the king of pianists, was there in 1842 and 1843. Robert and Clara Schumann were there in 1844, and Berlioz visited the city in 1847. Then was it not at the request of Prince Galitzin, a Russian nobleman, living at St. Petersburg, that Beethoven wrote three of his last quartets?

But let us return to the opera. A pupil of Field, Verstovskig by name, when only seventeen years old, commenced writing Vaudevilles. His first Russian opera (*Pan Tverdevskig*) was well received, and the *lied* "Wir leben mitten im Felde" has become quite a national song. In 1832 he scored another success with a second opera. A third, produced at Moscow in 1835, has been given in that city no less than 300 times. But his fifth opera (*Der offenbare Traum*) is said to be his best work. Verstovskig may then be regarded as one of the first representatives of modern Russian dramatic music. Next to him may be named Glinka. His *Life for the Tsar* appeared at St. Petersburg in 1836, and was received with acclamation.

Glinka was also a pupil of Field, who went to Italy, and afterwards to Germany. On his return to St. Petersburg he became Court conductor and director of the opera. His *Life for the Tsar* was heard for the first time in England last July twelvemonth. Much of the music is thoroughly national in character; Italian influence may account for the general tunefulness of the melody, while Germany and the lessons from the learned contrapuntist Dehn will explain the polyphonic writing, of which there is no lack in the opera. It is a clever work, but not one at all likely to prove a formidable rival to modern favourites, such as *Faust* or *Carmen*. Glinka wrote another opera, entitled *Ruslan and Ludmilla*. The composer died in 1857.

A five-act opera, *Judith*, by a Russian composer, A. Serov by name, is said to have attracted considerable attention on the occasion of its production at St. Petersburg in 1863. The music is described as melodious and Slavonic in character, while as to form Wagner seems to have been taken as model. His second opera, *Rogneda* (1865), secured for him from the Tsar a present of 2,000 roubles and a pension for life. He died suddenly whilst working at a third opera. The two foremost musicians of the present day are Antoine Rubinstein and the already-

named Peter Tschaikowsky. Of course, the former is known all the world over as a pianist of the first rank. Many of his songs and pianoforte pieces are universal favourites; and of his symphonies the "Ocean" is much admired. Nearly forty years ago he wrote three one-act operas (*The Siberian Hunter*, *Toms the Fool*, and *The Revenge*), all of which were produced at St. Petersburg. Of more important works for the stage, *Dimitri Donskoi* came out in 1852, *The Children of the Heath* in 1861, *Feramors* in 1863, and *The Demon* in 1875. Of these, only the last-named has been heard in London, viz., at Covent Garden in 1881, under the composer's direction. It contains many charming numbers, and the ballet music in the second act is particularly effective. Besides these, there are the *The Maccabees* and *Nero*. The overture to *Dimitri Donskoi*, the ballet music of *Feramors*, and the ballet divertissement of *Nero*, have been heard at the Crystal Palace concerts. Detailed notices of *The Maccabees* and *Nero* appeared in the MONTHLY MUSICAL RECORD of 1875 and 1876 respectively. Of Rubinstein's oratorios, *The Tower of Babel*, produced in 1872, was performed at the Crystal Palace in 1881. His Biblical drama *Sulamith*, said to be one of the composer's most picturesque works, was produced in 1883 at the Hamburg Stadt-Theater. When one thinks of Rubinstein's public performances, of his travels, and of his work at the Conservatorium, such proofs of industry are, indeed, remarkable.

Peter Tschaikowsky, born in 1840, occupied for some time a post in the ministry of justice. But music exercising a powerful sway over him, he left the service of the State, and in 1862 entered the newly-founded conservatorium as a pupil. His first opera (*Volevode*) came out in 1869, and his last (*Mazepa*) in 1884. His Pianoforte Concerto in B flat minor, performed by Mr. Dannreuther at the Crystal Palace in 1876, excited considerable interest. But, with the exception of some songs and short pieces for the pianoforte, he is little known here. Yet he has written four Symphonies, Suites for Orchestra, and a Violin Concerto. J. S. S.

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

THE busy district known as the "Potteries," having as centre Stoke-on-Trent and Hanley, might apparently be the last place in which to look for high musical culture; but as a matter of fact it abounds with choral societies, the inhabitants vying, one may say, with the people of Yorkshire and Lancashire in their love for music. With honourable loyalty to art, these various societies agreed upon mutual action for the promotion of a musical festival, the result being a picked body of voices from all to form a festival choir; and support of a liberal character being forthcoming from numerous guarantors, an executive committee was formed, and arrangements soon made for initiating the movement.

The addition to the municipal buildings of Hanley of a fine concert hall, furnished with a noble organ—the Victoria Hall, a "Jubilee" undertaking—was a fortunate coincidence. This building was only opened just a week before the festival took place, so that its acoustic capabilities were soon put to the test. Well, all preliminaries being settled, it was decided to start with a one-day festival, Mendelssohn's *Elijah* to be given in the morning, and a miscellaneous concert to take place in the evening. The choir of 300 voices was trained by Mr. J. Mountford, conductor of the Hanley Philharmonic Society, and Dr. C. Swinnerton Heap, widely known and highly

popular in the district, was appointed conductor of the festival. A fine orchestra of about sixty-five performers, led by Mr. Carrodus, was provided, and Mr. W. Sherratt, of Stoke, officiated as organist.

The matter was well taken up by the public, and on Thursday morning, October 11, the festival was inaugurated. The National Anthem (Costa's version) at once displayed the fine qualities of the chorus and the perfect acoustic properties of the hall. The vocal principals in *Elijah* were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel. Taken as a whole, I have not heard many finer performances of this work. The efforts of the soloists now need no remark beyond a word of praise; but the choral work must be specially referred to, for it is evident that Staffordshire is going to provide a formidable rival to the celebrated choral bodies of Birmingham, Leeds, and Huddersfield. The voices are fresh and resonant, and the singing firm in attack, attentive to light and shade, and perfect in intonation.

The evening concert brought to a hearing a concert overture by Mr. Algernon Ashton. This I should assign to the young composer's student days; for it abounds with scholastic devices, and is crowded with ingenious points. It was, however, well worthy of production, for it is full of promise. Experience will doubtless lead to greater simplicity and clearness of exposition, and less exacting treatment of the orchestra. The remainder of the programme was of excellent quality, and the performance admirable throughout. Miss Anna Williams and Mr. Edward Lloyd were the vocalists. The president of the festival was the Marquis of Stafford, who attended the morning performance. The audience in each instance was large, in the evening crowding the hall in every part. The choice of Dr. Heap as conductor was abundantly justified, for he has both the skill and the talent to inspire confidence in those he directs. I believe the festival resulted in a handsome surplus, which will be handed over to the medical charities of North Staffordshire. It must have been gratifying to the executive committee that their efforts were crowned with such success; and to Mr. J. G. U. West, Chairman, and to Mr. G. W. Bradford, Hon. Sec., a special meed of thanks is due, for their labours were most unsparing. It is contemplated to hold a two-days' festival at Hanley in 1890, on which occasion a new cantata by Dr. Heap will be produced. S. S. S.

BRISTOL MUSICAL FESTIVAL.

THE Bristol Festival deserves notice, not only on its own merits, but also as the outcome of a society which, unlike our other provincial Festival undertakings, gives to the culture of music a permanent character by the creation of classes, at which, since their establishment about eight years ago, 2,598 pupils have been taught at as low a fee as threepence per lesson, and 818 successfully passed examinations. The beneficial influence on the masses of such an institution speaks for itself. Nor have the Festivals which took place triennially during the last fifteen years been behindhand in that direction by bringing forward a goodly array of important and high-class works, both ancient and modern, during that period. The musical conductor at the Festival held last month was Sir Charles Hallé, who brought his band of about ninety-six performers, with Herr Willy Hess as leader, from Manchester, the chorus being supplied by the local amateur element under the careful training of Mr. D. W. Rootham.

As the programme did not introduce a single new com-

position, a recapitulation of the principal works performed and of the names of the leading artists concerned will be sufficient. The former included Handel's *Messiah*, the first act from Gluck's unpardonably neglected *Iphigenia in Tauris*, Beethoven's Pastoral Symphony, Cherubini's melodious and impressive Mass in C (correctly No. 6, not No. 4), Berlioz's diffuse but in part very interesting symphonic poem *Roméo et Juliette*, Mendelssohn's *Elijah* and (probably his finest secular choral work) *Walpurgis Night*, Schumann's Pianoforte Concerto, played by Sir Charles Hallé, Liszt's sensuous Orchestral Préludes, MacKenzie's cantata *Rose of Sharon*, Sir A. Sullivan's *Golden Legend*, without which no recent Festival seems complete, besides numerous smaller works by Weber, Dvorák, Gounod, Smetana ("Lustspiel ouverture"), R. Wagner, &c.

The chief vocalists were Mesdames Albani, Anna Williams, Patey, and Belle Cole, MM. Lloyd, Banks, Watkin Mills, Montague Worlock, and Santley, with Mr. George Riseley at the organ.

It is to be regretted that, notwithstanding that important factor, the favourable state of the weather—contrary to Bristol Festival experience—the public attendance was scanty, which says little for the musical taste of the "Capital of the West," although the comparative thinness and poverty of the population in that part of the country, and the high prices charged, as compared to Birmingham and Leeds, must in fairness be taken into consideration.

J. B. K.

OPERA AND OPERETTE.

WHILST our metropolis enjoys an unenviable notoriety as the only important capital in Europe unprovided with Grand Opera at this season of the year, with the exception of the performances given, through a happy chance, by the Russian "troupe" at the Jodrell (late Novelty) Theatre, an unusual supply of the light comic opera and operette element is at present at the disposal of that large section of the public which delights in that class of music. For we have Alfred Cellier's thoroughly English and very charming *Dorothy*, which, with Miss Marie Tempest, MM. Ben Davies, Arthur Williams, C. Hayden Coffin, and other favourite artists in the cast, and with the public interest unabated after nearly 800 representations, bids fair to become a permanent fixture on the playbill of the Prince of Wales Theatre; Planquette's *Old Guard*, with Miss Giulia Warwick as a new acquisition, and laughter-provoking Arthur Roberts as the chief attraction, has reoccupied its victorious position at the Northumberland Avenue, pending the production of a new work; Lecocq's *Pépita*, while emulating even the phenomenal success of *Dorothy* by the approach of its 800th performance in the provinces, draws gratified audiences to Toole's Theatre, with Miss Wadman and MM. Horace Lingard and Frank Wyatt as chief exponents of an amusing story and sparkling music; *Carina*, by Madame Julia Woolf, *ci-devant* pupil of the Royal Academy, found originally too long, is, after judicious pruning, working itself into a genuine success at the Opéra Comique by reason of tuneful, if not very original, music, and chiefly and foremost by Mlle. Camille D'Arville's artistic and fascinating singing and acting in the principal rôle, supported by those genuine comedians, Snazelle and Charles Collette, and other efficient members of the company; last, but not least, Sir Arthur Sullivan's new work, *The Yeomen of the Guard*, has been brought out at the Savoy. It may be confidently asserted that no new operatic composition has, since the first production of Meyerbeer's *Africaine*, been awaited with keener interest

in this country, partly in consequence of the exceptional and well-merited popular success which attended the career of the ten predecessors of Sir Arthur's latest work, partly owing to the rumour that this favourite composer had in this instance attempted a somewhat higher artistic flight than in what has hitherto, in conjunction with his famous librettist, W. S. Gilbert, been considered a *specialité* of his own. These anticipations have been fully realised in that the new work is both in its subject and musical treatment to all intents and purposes, a comic opera as distinguished from burlesque, the fantastic element being reserved for the three essentially comic characters in the play. As every music-lover will go to see and hear for himself, it will suffice to say that the book, which is based on the famous comedy, *Don César de Bazan*, is full of dramatic life, and brightened up with such a measure of humour as may be expected from one of the most humorous writers of the day, whilst the music cannot fail to charm both *connoisseur* and the less critical by melodiousness, excellent vocal writing both for soloists and chorus, and a highly effective, yet never obtrusive, orchestration. That, in addition to a brilliant *mise en scène*, in which the old Tower of London in its realistic solidity forms a conspicuous feature, the all-round performance was marked by that exceptional standard of excellence which is to be found at the *premières* of few London play-houses, may be taken for granted, especial distinction being won by Mesdames Ulmar, Jessie Bond, Brandram, Rose Herve, and MM. Grossmith, Richard Temple, and a *débutant*, Mr. Courtice Pounds. The reception of the work was most favourable, and the two gifted *collaborateurs* have once more scored a decided success. It may be mentioned that almost at the last moment the title of the piece had been changed from *The Bee-feater* as above, chiefly because in America the original title would have been generally construed into a nickname for John Bull instead of a *buffetier* (royal side-board man).

The Russian National Opera Company above referred to visited Western Europe for the praiseworthy object of gaining a more extended popularity for Slavonic music. The negotiations with Covent Garden Theatre having unfortunately fallen through, excerpts from Russian opera and other national music, both vocal and orchestral, were given at the Albert Hall. But, apart from the unsuitability of that modern Coliseum and most inacoustic *locale* in Europe for a similar purpose, of course only a very inadequate idea of Russian opera could (notwithstanding the national costumes in which the members of the chorus—the ladies looking like queens, and the men in "swellish" dressing-gowns—appeared on the platform) be gathered from such selections, being moreover intermingled with a variety of clap-trap Italian and other pieces totally unconnected with Russian music, except in the language of the text, the no doubt very correct pronunciation of which we were moreover unfortunately unable to appreciate. But what above all things the execution of a "Caprice Concertant" by the Dutch pianist Coenen on twenty-four "Grands" "by forty-eight lady pianists," chiefly recruited from the Guildhall School of Music—gravely advertised as enjoying the possession of ninety-six hands (and, we trust, 480 fingers)—could have to do with Russian opera, it is difficult to comprehend. The singing of the soloists was singularly unequal, Madame Olga Puskowa (mezzo soprano), and, even in a higher degree, Mr. Michael Winogradov (baritone), being altogether exceptionally fine artists, difficult to surpass on any stage, whilst the performances of some others were, to say the least, of a character strangely unfamiliar to our notions of vocal art. The choral singing was good, and Signor

Truffi proved himself an energetic and experienced conductor. A distinct word of praise is also due to the unusually capable anonymous pianoforte accompanist; but, on the other hand, the management with respect to the making-up and carrying-out of the contents of the programmes was reprehensibly defective, and must largely be held responsible for the "mésuccés" of these concerts.

A. Rubinstein's *Demon*—many more obstacles which beset the first performance with demon-like perversity being happily overcome—was brought out at the Jodrell (late Novelty) Theatre. The *Demon* is not a perfect work (and, indeed, such a thing in Grand Opera hardly exists). Its chief fault lies in a want of melodic inspiration in proportion to the size of the work, and consequent excess of declamatory matter. But what there is of the former is for the most part very fine, whilst the musical declamation is expressive, rising frequently to intense passion and genuine power. The score is also enriched by a series of splendid choruses; the one for male voices, "Finstre Nacht ist es schon" in the German version, in six flats (capitally sung, with a remarkable crescendo), being loudly encored, and altogether testifies to considerable creative gifts and lofty artistic aims. A charmingly original set of ballet music was, probably on economical grounds, unfortunately omitted, and the opening choruses of the good and evil spirits were, presumably for the same cause, sung behind the curtain.

Altogether the *mise en scène* was of a primitive description. The greater the credit due to the merits of the music and of the performers, for a result which many times roused the audience to absolute enthusiasm. Least satisfactory among the principal singers was Mlle. Wieber, both vocally and dramatically, in the poetically conceived part of Tamara the heroine, nor were some of the notes produced by the Angel perfectly angelic. But the male artists were one and all equally good singers and actors, whilst for Mr. Michael Winogradow (said to be only 24) no words of praise could be hyperbolic in either capacity, the wonderful enduring powers of his magnificent baritone in the most trying titular part calling for special admiration. By the way, Mr. Winogradow's facial expression and appearance are sufficiently demoniacal without a pair of huge black wings, which are moreover inconsistent with the story. Mr. Jumaschuo's not very resonant but acceptable tenor gave adequate expression to the rôle of Prince Sinodal and M. Weiss-hoff and Liarow were justably weighty basses. Signor Truffi again distinguished himself as an excellent "chef," especially taking the painfully raw orchestral element into consideration. The very favourable reception given to the work also satisfactorily points to increased public recognition of this class of music since this opera fell flat at Covent Garden in 1881 with Albani, Trebelli, Lassalle, and De Reszke in the cast, and the composer at the conductor's desk.

J. B. K.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

By E. PAUER.

CLAVECINISTES AND PIANISTS OF GERMANY, BOHEMIA, RUSSIA, POLAND, AND SCANDINAVIA.

(Continued from page 224.)

1811—1886. LISZT, DR. FRANZ (RITTER VON), b. at Raiding, near Oedenburg (Hungary), d. at Bayreuth. Pupil of Czerny (Piano), Reicha, and Paër (Composition). Original works: Concerto in E flat, Concerto in A major, Concerto pathétique, Sonata in D minor, fifteen Hungarian Rhapsodies, Rhapsodie espagnole, Fantasia and Fugue on the name of Bach, two

Ballades, Berceuse, two Legends, Consolations, Apparitions, Harmonies poétiques et religieuses, Années de pèlerinage, Liebesträume (three Romanzas), Galop chromatique, three Valses, twelve Etudes d'une exécution transcendante, three grandes Etudes de Concert, Ab irato (Etude de perfectionnement). Transcriptions: Beethoven's Symphonies, orchestral works by Berlioz, about 60 Songs by Schubert, Songs by Mendelssohn, Dessauer, Schumann, Franz, different pieces of Wagner's *Tannhäuser*, *Lohengrin*, *Flying Dutchman*, *Meistersinger*, &c.; also of Meyerbeer's *Prophet*, *Huguenots*, *Robert le Diable*, Gounod's *Faust*. Compare Thematic Catalogue (Breitkopf and Härtel).

1811—1885. HILLER, DR. FERDINAND (VON), b. at Frankfurt-on-Maine, d. at Cologne. Pupil of Aloys Schmitt and Vollweiler, later of Hummel (Weimar). From 1850 Director of the Cologne Conservatoire. Composer of Studies, a Concerto (F sharp minor), Sonatas, Suites, an Operetta without words (four hands), Sonatas with Violin, Suite for Piano and 'Cello in the form of Canons, five Quartets, five Trios, many smaller pieces (Zur Guitarre, Albumblatt), &c.

1811. TAUBERT (CARL GOTTFRIED) WILHELM, b. at Berlin. Pupil of Ludwig Berger and Bernhard Klein. Composer of excellent Studies (Op. 40), of Concert-Solos: La Campanella, la Najade; of a Suite, of Sonatas, six Canonettes, Picture-book (Bilderbuch), Op. 104; Lyrische Stücke, Op. 106; Klavierstücke, Op. 21; &c.

1811. BLAHEKA, LEOPOLDINE, b. at Vienna, resides since 1840 in Boulogne. Pupil of Czerny, Kalkbrenner, and Moscheles, and of Sechter (Composition). Composer of Concert-pieces, Sonatas, Rondos.

1812—1871. THALBERG, SIGISMUND, b. at Geneva, d. at Naples. His parents were Germans. Pupil of Sechter (Composition) and of Mittag (first bassoon player of the Imperial Opera) on the Piano. Original Compositions: Concerto in F minor, two Caprices, Op. 15, 19; three Nocturnes, Op. 21; Grande Fantaisie, Op. 22; twelve grand Studies, Op. 26; Nocturne, Op. 28; Scherzo, Op. 31; Andante, Op. 32; Caprice Etude (La Cadence), Op. 36; Romance et Etude, Op. 38; Romances sans paroles, Op. 41, 42; Thème original et Etude, Op. 45; Grandes Valses brillantes, Op. 48; Le Départ, Op. 55; Grand Sonata in C minor, Op. 56; Marche funèbre variée, Op. 59; Barcarolle in A minor, Op. 60; Les Capricieuses, Valses, Op. 64; Tarantelle, Op. 65. Almost all his other works consist of Caprices and so-called Fantasias on airs of Operas by Mozart, Rossini, Meyerbeer, Bellini, Donizetti, Verdi, &c.

1812—1879. SCHAD, JOSEPH, b. at Steinach, Bavaria, d. at Bordeaux. Pupil of Aloys Schmitt. Composer of about 60 moderately difficult and pleasing pieces, of which "Deux Ames," Op. 26, and "Grazioso," Op. 38, were in their time very popular.

1813. ROSENHAIN, JACOB, b. at Mannheim, resides in Baden-Baden. Pupil of Jacob Schmitt and Schnyder von Wartensee (Frankfurt). Of his numerous Piano works the twelve Etudes caractéristiques (particularly Nos. 1, 2, and 5) and 24 Etudes mélodiques (Op. 20), and his "twelve characteristic pieces," became the most popular.

1813—1869. HABERBIER, ERNST, b. at Königsberg, d. at Bergen (Norway). His Etudes poésies testify great talent and refinement of taste.

1814. HENSELT, ADOLPH (VON), b. at Schwabach (near Munich). Pupil of Mme. Fladt, later of Hummel (Weimar) and Sechter (Composition, Vienna). Resides since 1838 in St. Petersburg. Original compositions: Op. 2, twelve Etudes caractéristiques de Concert; Op. 3, Poème d'amour; Op. 4, Rhapsodie; Op. 5, twelve Etudes de Salon; Op. 6, two Nocturnes; Op. 7, Improptu; Op. 8, Pensée fugitive; Op. 9, Scherzo; Op. 15, Frühlingslied; Op. 16, Concerto in F minor; Op. 16a, Tableau musical; Op. 18, four Romanzas; Op. 23, Grande Marche funèbre; Op. 25, Toccata; Op. 31, Ballade; Op. 32,

- Nocturne; Op. 35, *Marche du Couronnement*. His other pieces are brilliant Transcriptions of (mostly Russian) Songs. His excellent Variations, Op. 1 (*L'Elisir d'amore*), and Op. 11 (*Robert le Diable*) deserve the student's attention.
- 1814—1888. HELLER, STEPHEN, b. at Pesth, d. at Paris. Pupil of Halm (Vienna). Composer of excellent Studies, Op. 16, Op. 45, Op. 46, Op. 47, and Op. 90; of several collective works; "*Promenades d'un Solitaire*," Op. 78; "*Traumbilder*," Op. 79; "*Wanderstunden*," Op. 80; 24 Preludes, Op. 81; "*Sleepless Nights*," Op. 82; *Promenades*, &c., second series, Op. 89. Of other compositions the best known are *Tarentelles*, Op. 53, 61, 85, 87; *Saltarello*, Op. 77; *Sonatas*, Op. 65, 69, and 88; *Transcriptions of Schubert's Songs*, Op. 33, 34, 35, and 36; of Mendelssohn's Song, Op. 67; &c.
- 1815—1883. VOLKMANN, FRIEDRICH ROBERT, b. at Lommatzsch (Saxony), d. at Pesth. Pupil of his father, and later of Becker (Leipzig). Composer of a Concertstück (with orchestra), Op. 42; a Sonata, Op. 12; Variations for two Pianos, Op. 26; for four hands: a Sonata, Op. 57; *Rondino* and *March-Capriccio*, Op. 55; *Musical Picture Book*, Op. 11; *Hungarian Sketches*, Op. 24; *Die Tageszeiten*, Op. 39; three *Marches*, Op. 40. For Solo: *Deutsche Tänze*, Op. 18; *Cavatina* and *Barcarole*, Op. 19; *Visegrad*, Op. 21; four *Marches*, Op. 22; *Wanderskizzen*, Op. 23; *Lieder der Grossmutter*, Op. 27; three *Improvisations*, Op. 36; *Ballade* and *Scherzetto*, Op. 51. His *Trios*, Op. 3 and Op. 5, *Allegretto capriccioso* for Piano and Violin, Op. 15, and his *Rhapsody* for Piano and Violin, deserve to be better known.
- 1816—1880. WOLFF, EDUARD, b. at Warsaw, d. at Paris. Pupil of Zawadzki (Piano) and Elsner (Composition), later of Würfel (Vienna). Of his (350) works, the *Studies*, Op. 20, 50, 90, 100 (Schott and Co.), and his *Concerto*, Op. 39, dedicated to Chopin, are the best. Of his 32 Duos for Piano and Violin (written with de Bériot), and his eight Duos (written with Vieuxtemps), several obtained great popularity. His *Mazurkas* are eminently characteristic.
- 1816—1868. HASLINGER, CARL, son of the well-known publisher, Tobias Haslinger (1787—1842). Pupil of Czerny (Piano) and Seyfried (Composition). His works for Piano and other instruments consists of *Trios*, *Quartets*, &c., and of a good many well-written Solo pieces.
1817. SPINDLER, FRITZ, b. at Wurzbach, near Lobenstein. Pupil of Schneider (Dessau). Resides since 1841 as excellent teacher in Dresden. Composer of a Piano Concerto, of *Trios*, a *Quartet*, and about 300 easy, pleasing, and practically-written shorter pieces, which have become very popular.
- 1817—1886. THERN, CARL, b. at Iglo (Upper Hungary), d. at Vienna. Composer of several good educational works, and excellent teacher. Father of the well-known pianists, Willi and Louis Thern, who created a certain sensation by their perfect ensemble playing.
1817. GADE, NIELS WILHELM, b. at Copenhagen. Pupil of Weyse, Berggreen, and Wershall. Composer of a trio, two *Sonatas* for Piano and Violin (A and D min.), a *Sonata*, Op. 28; *Aquarellen*, Op. 19; *Volkstänze*, Op. 31; *Nordische Tonbilder*, *Frühlingsphantasie* with Orchestra and Chorus; *Idyls*, Op. 34; *Albumblätter*, *Frühlingsblumen*; &c. &c.
- 1817—1882. NOTTEBOHM, MARTIN GUSTAV, b. at Lüdenscheid, in Westphalia, d. at Vienna. Pupil of Berger and Dehn (Berlin), later of Mendelssohn and Schumann. Composer of about seventeen works, comprising a *Quartet*, several *Trios*, and of excellent Variations on a theme by Handel (*Duet*, Op. 17).
- 1818—1882. KULLAK, DR. THEODOR, b. at Krotoschin (Posen), d. at Berlin. Pupil of Agthe (Piano) and Dehn (Composition), later, in Vienna, of Czerny (Piano) and Sechter (Composition). Composer of about 150 works; these consist mostly of shorter, brilliant, and effective drawing-room and concert pieces. Among the more important works are: a *Sonata*, Op. 7; a "*Symphonie de Piano*," Op. 27; a *Concerto*, Op. 55; a *Trio*, Op. 77; several Duos with Violin (Op. 57, with R. Wuerst). His best known work is "*die Schule des Oktavenspiels*," Op. 48; and "*Materiellen für den Elementar Klavierunterricht*."
- 1818—1869. DREYSCHOCK, ALEXANDER, b. at Zack (Bohemia), d. at Venice. Pupil of Tomaschek. Composer of about 130 shorter brilliant drawing-room pieces.
- 1819—1875. EVERS, CARL, b. at Hamburg, d. at Vienna. Pupil of C. Krebs, and later of Mendelssohn (Leipzig). Composer of four *Sonatas*, and of a great number of shorter pieces. Some of his "*Chansons d'amour*" enjoyed a certain popularity.
1819. LÖSCHHORN, ALBERT, b. at Berlin. Pupil of L. Berger, Grell, A. W. Bach, and Killitschgy. Composer of excellent Studies, Op. 38; Op. 52, Op. 64, 65, 66, and 118, and of many well-written solo pieces, particularly to be recommended for teaching purposes.
1819. HALLÉ, CARL (Sir Charles Hallé, 1888), b. at Hagen (Westphalia). Pupil of his father, and Rink (Darmstadt). Composer of a few Piano pieces; Op. 1, *Romances sans paroles*; Op. 2, *quatre Esquisses*; Op. 4, *Scherzo*; Op. 5, four *Miscellanies*; Op. 6, *Pensées fugitives*.
1819. SCHUMANN, CLARA (*née* Wieck), b. at Leipzig. Pupil of her father, Friedrich Wieck. Composer of: Op. 1, four *Polonaises*; Op. 3, *Romance variée*; Op. 5, four *Pièces caractéristiques*; Op. 11, *Trois Romances*; Op. 15, *Quatre pièces fugitives*; Op. 20, *Variations on an air of R. Schumann*; Op. 21, *Three Romanzas*.
- 1820—1849. FESCA, ALEXANDER ERNST, b. at Carlsruhe (Baden), d. at Braunschweig. Pupil of Schneider, Rungenhagen, and Taubert (Berlin). Excellent Pianist, and talented Composer: four *Trios*, Op. 11, 12, 23, and 31; of a *Septuor*, Op. 21; and of several effective Solo pieces (*Scène de Bal*, Op. 10; *la Mélancolie*, Op. 20).
- 1820—1886. KÖHLER, LOUIS CHR. HEINRICH, b. at Braunschweig, d. at Königsberg (Prussia). Pupil, in Vienna, of Seyfried (Composition) and Bocklet (Piano). Composer of a great number of Studies, author of a well-known Method of Piano-playing, of essays on the fingering, expression, &c. For Studies compare Breitkopf and Härtel's, Senff's, and Augener's catalogues.
- 1820—1883. KRÜGER, WILHELM, b. at Stuttgart, d. there. Composer of a good number of effective Solo pieces ("*La Gazelle*," "*la Harpe aëolienne*"), and Editor of an excellent collection of Handel's Clavécin works.
- 1821—1878. WILLMERS, HEINRICH RUDOLPH, b. at Berlin, d. at Vienna. Pupil of Hummel (Weimar) and Schneider (Dessau). Composer of about 110 difficult and very brilliant Solo pieces. His *Studies*, Op. 1, contain valuable material. His specialty was the shake, in which he was unsurpassed; for this reason his pieces, Op. 291, and Op. 69, "*Triller-Ketten*," are very valuable.
- 1822—1882. RAFF, (JOSEPH) JOACHIM, b. at Lachen (on the lake of Zürich), d. at Francfort-on-the-Maine. Composer of above 200 works, in all possible forms. Among his Piano works the best known are: four *Trios*, Op. 102, 112, 155, 158; five Piano and Violin *Sonatas*, Op. 73, 78, 128, 129, and 145; two Solo *Sonatas*, Op. 14, 168; five *Suites*, Op. 69, 71, 91, 162, and 163. His best known Concert-piece is "*la Fileuse*."

OUR MUSIC PAGES.

MR. SEBASTIAN B. SCHLESINGER'S capital song, "*The Sky-lark*," which has been selected this month for our musical example, is a favourable specimen of vocal writing. The work has already been noticed in our Review columns, we need therefore do no more than formally introduce it to our readers, leaving them to make their own comments.

Foreign Correspondence.

MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

October, 1888.

OUR music season commenced on October 4th with the re-opening of the Gewandhaus. The first concert was a brilliant one, and augurs well for the success of the remaining twenty-one. The Gewandhaus Institution still remains true to its creed and produces principally the master-works of our own classic composers. The programme of the first concert contained the names of Weber, Beethoven, and Mendelssohn, as representatives of orchestral music. We need say nothing in commendation of Weber's Overture to *Euryanthe* and Mendelssohn's A minor Symphony, but will pass at once to Beethoven's "Musik zu einem Ritterballet," which was now produced for the first time in Leipzig—and, we believe, for the first time since its only performance at Bonn nearly a hundred years since. This lapse of time between the two performances is accounted for by the autograph of the score not having been available; it has now been found and published by Messrs. Breitkopf and Härtel. Beethoven composed the "Ritterballet" in 1799, when he was twenty years of age, by the desire of Count Waldstein, to whom the great Sonata, Op. 53, is dedicated. The work is imbued with great freshness and is always graceful and pleasing. It opens with a magnificent march, which in some parts foreshadows the great master in his later years. The second number, "Deutscher Gesang," is a beautiful composition, followed by a *pizzicato* "Romanze," which is exceedingly piquant and bears a striking resemblance to the Romance of "Pedrillo" in Mozart's *Entführung aus dem Serail*. After the repetition of the "Deutscher Gesang" follows the "Kriegslied," forming an agreeable contrast to the foregoing delicate pieces. A graceful valse and a short coda bring this charming "Balletmusik" to a close.

The performance evinced very careful rehearsal on the part of the orchestra. The only solo player of the evening was Madame Essipoff-Leschetzky, who performed, besides Chopin's E minor Concerto, an "air varié" by Paderewski, a Mazurka by Chopin, and a Capriccio by Scarlatti, all with her well-known virtuosity.

The second concert, on October 11th, introduced us to another novelty by a long-departed composer, viz., an Overture in E minor by Franz Schubert, that has probably never been heard elsewhere. This overture is a masterly composition, in which great spiritedness is mingled with softer parts of great beauty and delicacy. Its otherwise excellent execution was marred by some blemishes in the intonation of the horn, and we will attribute it to this circumstance that the work was not better received by the audience. This excuse can, however, not be made for the cool reception awarded to Beethoven's D major Symphony and to Fräulein Wally Schauseil, who last year gained good opinions by her excellent singing. This lady sang Hanne's air from "Der Sommer" in Haydn's *Die Jahreszeiten*, and gave another proof of her full mastery of a fine voice. She was well supported by the orchestra, more especially by the oboe of Herr Tamud. The songs chosen by Fräulein Schauseil were "Im Walde lockt der wilde Tauber," by Reinecke; "Liebeszauber," by Schauseil; and "La Follietta," by Marchesi. The last-named, although rather trivial in character, seemed to please most. Herr Arno Hilf, formerly a student at the

Leipzig Conservatorium, then for ten years teacher at the Moscow Conservatorium, and now Concertmeister at Sondershausen, played Spohr's "Concerto in Modo di Scena cantante," and the seldom-heard Violin Romance by Max Bruch, the latter for some inconceivable reason with pianoforte instead of orchestra, and gained well-merited applause.

The Liszt Verein gave its first concert at the old Gewandhaus. The most interesting items were Johann Svendsen's String Quartet, Op. 1, in A minor; Beethoven's Sonata, Op. 90; and Draeseke's Sonata for piano and clarinet. The first-mentioned was excellently interpreted by Herren Concertmeister Petri, Dameck, Unkenstein, and Schröder. We remember hearing it many years ago at an examination, when the composer was a student at the Leipzig Conservatorium. It is in many respects more satisfactory than many of this composer's later productions. Beethoven's Sonata was not heard to advantage as performed by Herr von Jankó on his new key-board, adapted to a piano by Blüthner. This gentleman also played Hongroise by Smulders and Étude (F minor) by Liszt with great *bravura*, although of a somewhat rough description. The Sonata by Draeseke was well interpreted by Herren Buchmayer and Demnitz, the latter an excellent clarinet-player. Frau Metzler-Löwy gave some songs by Bülow, Liszt, Volkmann, and Henschel, in her usual distinguished style. At this concert Liszt, whose name the Verein bears, was represented by one small work only; nor is this to be wondered at, considering that he wrote no chamber music.

The "Kammermusik Unterhaltung" at the Gewandhaus was commenced on October 13th by the Brodsky Quartet. The vacancy caused by the retirement of Herr Hans Sitt has been filled by Herr Nowacek, a distinguished student of our Conservatorium. The programme consisted of the following quartets: Haydn's Op. 64 in D major, Volkmann's Op. 35 in E minor, and Beethoven's Op. 132 in A minor. The renderings were on the whole very satisfactory, and well worthy of the applause allotted to them.

MUSIC IN VIENNA.

FRANZ SCHUBERT'S REMAINS.

October, 1888.

ONE of the chief causes of the failure of numerous operatic *impreses* is generally, and rightly, attributed to the unproductiveness of modern art. This blame cannot, however, be said to attach to the genus "Operette," being on all sides as rapid in its growth as that of mushrooms. The latest novelty of this kind was Alfred Oelschlegel's *Schelm von Bergen*, successfully brought out at the Theater an der Wien, written after the pleasing manner of Franz von Suppé, with the favourite comedian Girardi in the cast, and provided with a brilliant *mise en scène* by that managerial genius, Director Franz Jauner. The above-named Franz von Suppé, veteran in years but youthful as a composer, has likewise handed in the score of another new operette, *Die Jagd nach dem Glücke*, at the Carl Theatre. Favourable verdicts have already been secured at the same house by Planquette's *Freibeuter* (Robert Surcouf in Paris), and Jumepe's *Farinelli*, in which a new tenor, Herr Felix, created an excellent impression; and similar works by Adolf Müller, junior, Rosé, Varney, &c., are in prospect. That your future king is a great admirer of this class of music is well known to your readers. During his recent stay here he went, in company with Crown Prince Rudolf, to hear the famous *Zigeuner Baron*, and after the first act warmly complimented its

gifted composer, Johann Strauss, who conducted his work in person. His Royal Highness remained to the last note of the performance.

Without any official announcement thus far, Robert Fuchs' *Elfriede*, and Berlioz's *Troycens* (performed in 1866 for the first time in Paris), are said to be labelled as the first novelties to be heard at the Imperial Opera, with Materna as Cassandra, in the most dramatic work from the prolific pen of the French Beethoven (!), to be followed by Saint-Saëns' *Henri VIII.*, as a generous retaliation for the Frenchman's baseless growl anent the alleged want of appreciation of French operatic music in Germany.

R. Wagner's *Die Feen* having proved a remarkable feast for the eye, if not for the ear, at Munich, and Weber's *Drei Pintos*—or rather, as has been wittily observed, one Pinto by Weber, only seven pieces of the work having been left in hasty sketches by the great composer, with the other two-thirds, in fourteen numbers, supplied from Weber's songs and the clever adapter August Mahler's own compositions—are likewise taken *en mîre*, besides the revivals (in addition to the works already named in my previous letters) of Gluck's *Armida*, Lortzing's *Wildschütz*, and Maillart's *Glöckchen des Eremiten*, with the unique Pauline Lucca as Rose Friquet; and Wagner's *Rheingold* is to be given with an entirely new *mise en scène*. Meantime Flotow's tuneful *Stradella* has been produced for the first time in the new house, with a perfect *ensemble* and great *éclat*, under Director Jahn's own masterly conductorship, after ninety-three performances (1845—1867) of the work at the old (Kärntnerthor) opera-house.

But the most prominent feature in things operatic was perhaps Fräulein Marie Rénard's *début* as Carmen, as a new member of our incomparable "troupe," who bids fair to become a very valuable addition to the German operatic stage. Herr Georg Werthner has also been engaged for one year; and the famous Wagner singer, Ferdinand Jäger, has removed his *lares et penates* permanently from Stuttgart to the merry Kaiserstadt. Peter Cornelius's *Barbier von Bagdad* has been brought out at Prague with signal success, and Sir Arthur Sullivan's *Mikado* proved a "hit" at Graz.

Your Wagnerian admirers may be interested to know that on the 19th September last, thirty years had elapsed since the first performance of *Lohengrin* on our Imperial stage. Since then (1858) 239 representations have been given of this opera, 209 of *Tannhäuser*, 148 of the *Holländer*, 69 (since 1870) of the *Meistersinger*, 60 (since 1877) of *Walküre*, 51 of *Rienzi*, 28 of the *Götterdämmerung*, 27 (since 1878) of *Siegfried*, 20 of *Tristan*, and 17 of *Rheingold*, making 868 Wagner evenings within thirty years.

The interest of our concert season will from next month be fully on a par with that of the opera. In addition to the unusual attractions presented by our great orchestral concerts, six "Hellmesberger" Quartet evenings, including among the new and less known works a String Quintet by Bruckner, a Pianoforte Quartet by Prince Reuss (Henry XXIV.), a Pianoforte Trio by Julius Zellner, &c., and five evenings announced by Rosé, Joachim (who has not been heard here in public for twelve years), the pianists Eugen d'Albert, Stavenhagen, Grünfeld, Franz Rummel, Saint-Saëns, and Mlle. Kleeberg, the famous Liedersängerin Hermine Spiess and Alice Barbi (who acquired considerable fame in Italy), and the baritone Herr Bulsz, besides a host of others, are expected here.

Meanwhile mention must be made of the State

Concert (the first since 1881, when the Royal Italian couple were here) at the Imperial Palace, in honour of the Emperor Wilhelm, consisting almost exclusively of German music, with a liberal selection from R. Wagner the Imperial favourite's works. The vocalists were Frauen Lucca, Materna, and Papier, and the Herren Winckelmann, Van Dyck, and Reichmann; and the splendid orchestra of the Imperial Opera, under Joseph Hellmesberger's *bâton*, gave *inter alia* one of its special *chevaux de bataille*, Hellmesberger's "Ballscenen," after an "Étude" by Mayseder for violins, harps, basses, and kettle-drums.

The Emperor Wilhelm, so far from remaining indifferent, according to one of your "dailies," specially desired to express to the artists his personal thanks for their magnificent performances, and after shaking the eminent conductor cordially by the hand, said, "I find the programme excellently and tastefully chosen; this is a true *élite* of artists," and after stating his admiration for the masterly playing of the orchestra, His Majesty, as well as the Emperor and Empress of Austria, conversed freely for more than half an hour with the artists concerned. To a warm eulogy from Francis Joseph, Frau Materna, visibly affected, fittingly replied that she felt proud of the Emperor's praise, more particularly as a native of Styria, which enjoys His Majesty's special favour; and at her request the Emperor smilingly promised to attend a Wagnerian Bayreuth Festival, "if time should permit."

The Empress Elizabeth spoke highly of the fine impressions she received from the representation of *Parsifal* last summer, and regretted not to have heard Frau Materna as Kundry, but hoped to do so on a future occasion. After sincerely congratulating Frau Lucca, Francis Joseph said, "I find that your voice has gained in charm and freshness," and the Emperor Wilhelm added that "she was still remembered as a special favourite at Berlin," and greatly praised Frau Materna's rendering of Wagner's music; nor were the male artist's forgotten by their distinguished listeners. This memorable *cercle* would have continued still longer, had not the Emperor Francis Joseph reminded his guest of the advanced hour after the fatigues of the day. Thus ended an artistic entertainment which was carried out in a manner worthy of the important event which it was intended to celebrate.

In conclusion I send you an account of the transfer to the Central Cemetery of Franz Schubert's remains, whose wonderful inspirations have struck deeper into the hearts of his countrymen than those of any other composer. The exhumation at the Währing churchyard, where the burial after the first disinterment on the 23rd of October, 1863, took place, was performed in the presence of a few favoured persons, including the composer's two surviving brothers, Father Hermann and Andreas, with his son-in-law Ingenieur Siegmund, the great Schubert enthusiast and collector N. Dumba, Dr. Hans Richter, Prof. Weinwurm, and several other eminent musicians and men of note, besides some members of the famous Männergesang-Verein.

At a depth of about eight feet the rusty metal coffin was perceived, with the inscription, "Franz Schubert," still legible, and a faded laurel wreath resting on the lid. The skeleton had much fallen to pieces, but the skull, although of a dark brown colour, was better preserved than that of Beethoven, the outlines of Schubert's head, and partly even his features as generally known from his portraits, being distinctly discernible. No less than fifty anthropological measurements, besides four different photographic copies of the skull, having been taken by

THE SKY-LARK.

Song

by

SEBASTIAN B. SCHLESINGER.

VOICE.

PIANO.

Vivace.

Andante con moto.

Bird of the wilderness blithe - some and cumberless Sweet be thy ma - tin o'er

moorland and leal Em - blem of happiness blest in thy dwelling place

Oh! to a - bide in the desert with thee!

Wild is thy lay and loud far in the down-y cloud

Love gave it en-er-gy, love gave it birth!— Where on thy

con molto espressione
dewy wing where art thou journeying thy lay— is in hea - ven thy

love is on earth.

Tempo I.

p

O'er fell and fountain sheen

O'er moor and mountain green O'er the red stream - er that he - ralds the

day. O - ver the cloudlet dim O - ver the rainbows rim Mu - sic - al

a tempo

ff *p*

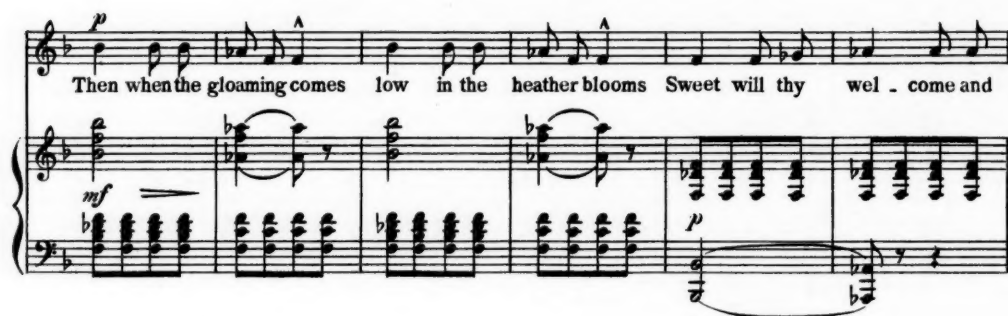
risoluto

che - rub soar sing - ing a - way.

p

Then when the gloaming comes low in the heather blooms Sweet will thy wel - come and

mf



bed of love be. Em - blem of happi - ness blest is thy

sf



con molto espressione

dwelling place Oh! to a - bide in the des - ert with thee



Oh! to a - bide in the desert with - thee!



Dr. Toldt and Dr. Weissbach, and the anatomical photographer, Prof. Langl, respectively, the coffin was closed before the deeply-moved bystanders, and deposited in a richly-ornamented metal sarcophagus bearing the inscription: "Franz Schubert: Geboren 31 Jänner, 1797; Gestorben 19 November, 1828."

On the following day the coffin, covered with three wreaths presented by the family Schubert, the city of Vienna, and the Männergesang-Verein, respectively, palms, ribbons, &c., was brought out from the Währing mortuary chapel. The composer's above-named aged brother, Father Hermann, naturally greatly affected, performed the Service of the Dead, and Franz Schubert's touching *Grablied* was sung by the Währing Liedertafel. After a few appropriate sentences, spoken by its conductor, Herr H. Iiterheim, the coffin was placed on the magnificently appointed hearse, drawn by eight black horses, preceded by a standard-bearer and followed by crowds of servants and officials carrying candles and escutcheons inscribed with the initials "F. S.," and by a floral car laden with hundreds of wreaths, presented by countless musical societies and different corporations, both Austrian and German, and from other parts of the Continent, as well as from numerous persons of distinction, among which a wreath presented by the family Schubert, to "ihrem Franz," was one of the most noteworthy and touching tributes. The pall-bearers were representatives of sundry musical associations, and two mutes carried a civic crown and a golden lyre on velvet cushions, the rear being formed by a long row of funeral coaches containing the family Schubert and the rest of the chief mourners.

At the fine "Votive" church, the procession, which was lined by a reverent crowd with heads uncovered, was met by about fifty choral societies, mustering two thousand male voices, who after following the *cortège* along the splendid Ringstrasse to the Schillerplatz, gave Schubert's grand chorus, "Die Nacht," as a last farewell, with a suitable text written for the occasion, led by Herr Maix, conductor of the Schubert-Verein, and *doyen* of the Vienna chorus-masters.

Another assembly of musical and other celebrities, including the Vice-Burgomaster, Herr Prix, Professor Gänsbacher, Door, Epstein, Bruckner, Dr. Ludwig, August Frankl, &c., awaited the procession at the Central Friedhof. After some more religious functions performed by Bishop (Dr.) Angerer, Herbeck's *Libera* was sung by the Männergesang-Verein, conducted by Kremser; and finally, accompanied by the wonderful strains of the master's *Der Tod und das Mädchen*, the coffin was carried to its last resting-place, situate within a pretty shrubbery next to the grave of Beethoven. Thereupon the famous actor, Gabillon, of the Imperial Theatre, delivered a fine poem by the above-mentioned Dr. Frankl, in his most impressive manner, followed with a feeling speech by R. von Olschbaur, president of the Männergesang-Verein; and after a few well-chosen words from the Vice-Burgomaster and a final blessing from Bishop Angerer, the solemnity terminated with the singing by the Männergesang-Verein of Schubert's *Zum Feste Allerseelen*.

The handsome monument consists of a marble slab about three mètres in height, flanked by pillars on both sides, and containing in its upper half the great composer's *bas-relief* portrait, with the single word "Schubert" in golden letters underneath, and with the following dedication inscribed at the foot of the monument: "Seinem Andenken der Wiener Männergesang-Verein" (To his memory, the Vienna Männergesang-Verein).

Reviews.

Beethoven: Traditions Classiques pour le Piano. Arrangées et revues par E. Pauer. (Edition No. 8,037; net, 1s.) London: Augener & Co.

THE classical Beethoven traditions are found on inspection to be six Pastoral Dances, seven Rustic Dances, and the Scherzo from the String Trio, Op. 9, No. 3. We shall not tarry over the sprightly Scherzo, but we cannot resist the temptation of making a few remarks on the Dances, both sets of which bear in the German editions the title *Ländlerische Tänze*, i.e., Dances in the style of the *Ländler*, a dance of the waltz kind. Beethoven is in these dances another Beethoven than the Beethoven of the *Missa solennis*, ninth Symphony, and other *chef-d'œuvre*, and yet he is unmistakably the great Beethoven. The rustic simplicity and grace of the *Ländlerische Tänze* cannot conceal his sublime genius. Mr. Pauer's transcriptions of these—for he does not give them in the original form, but dressed in brilliant modern garments—are decidedly clever and effective.

Beethoven's Werke. Band I., Lieferung I. Leipzig: Breitkopf & Härtel.

MESSRS. BREITKOPF & HÄRTEL'S undertaking of issuing a complete edition of Beethoven's works "for instruction and practical use," cheap in price and excellent as regards paper, engraving, printing, correctness, &c., will be universally commended. The first volume is to contain the Scotch, Irish, Welsh, English, and Italian songs, and of it the first part, with fifteen Scotch songs and a portion of a sixteenth, lie now before us. Prefixed to this part is a fine engraving, by L. Sichling, of Waldmüller's portrait of Beethoven. As to the master's accompaniments and symphonies to the Scotch songs—written, as the reader knows, for George Thomson, the collector of Scotch, Welsh, and Irish melodies—they are open to criticism. From the technical point of view they leave, of course, nothing to be desired; but Beethoven failed to enter into the nature and spirit of this national music. Congruity is wanting between melody and accompaniment, and the symphonies are, moreover, out of proportion with the rest. The present edition gives only the voice and pianoforte parts, not the *ad libitum* violin (or flute) and violoncello parts. The sole objection we have to make to the presentment of the Scotch songs is, that it does not include the original words, which is so much the more to be regretted as the German translator has indulged in strange freaks. On p. 17, in the second verse of *Die holde Maid von Inverness* (The lovely lass of Inverness), we find the following lines:—

So überläube denn mein Herz,
O Schmerzenstagemtrommel du.

"Schmerzenstagemtrommel" ("drum of the day of sorrow") is a wonderful enough compound if considered by itself, but what is one's astonishment when one turns to the original and reads:—

Drumossie moor, Drumossie day,
A waefu' day it was to me.

If this is not a curiosity of literature, we do not know what is.

Idylles: Quatre Pièces caractéristiques pour piano. Op. 69. Par E. DEL VALLE DE PAZ. (Edition No. 6,118; net, 1s.) London: Augener & Co.

SIGNOR DEL VALLE DE PAZ delights us again with some charming pianoforte pieces. No. 1, *Dans les sentiers fleuris*, does full justice to its title, for it leads us unquestionably through lovely "flowery paths;" No. 2, *À la source*, with its gurgling and purling, is a most piquant and ingenious example of tone-picturing; in No. 3, *Sous les orangers* (Duetto), they sing and dream as one can only sing and dream under orange-trees and serene skies; and in No. 4, *Musette*, we hear a shepherd pipe his rustic strains on his simple reed. We may truly say, that he who is not moved by the concord of these sweet sounds can have no music in him; the motions of his spirit must be as dull as night; and the hearer will more than once in the course of these refined pieces be induced to use yet other words of Shakespeare: "That strain again! it had a dying fall," &c.

Symphony in C major. By W. A. MOZART. Arranged for the pianoforte by MAX PAUER. (Edition No. 8,260a; net, 1s.) London: Augener & Co.

MR. MAX PAUER, having finished the arrangement of six symphonies of Haydn, has taken in hand the arrangement of six symphonies of Mozart. This is well done. Mozart's symphonies do not occupy quite so important a place in the history of this form of composition as those of Haydn and Beethoven; nor do they occupy so important a place in his life-work as those of the latter composers in theirs. Nevertheless, they are an essential link in history, and precious items in his life-work. Of the many symphonies (nearly half a hundred) which Mozart composed, only comparatively few have become standing *répertoire* pieces. Indeed, the six symphonies promised by Mr. M. Pauer are adequately representative. The "Jupiter" Symphony (thus called by an English admirer, and not by Mozart himself), which opens the series, lies now before us. It is the last and grandest of the master's symphonies; but in stating this we must not be understood to look down condescendingly on the others. For is not the lovely G minor symphony as perfect in her way as her vigorous brother in C major? Here we see that comparisons may be odious, and foolish too. Mozart's C major symphony is anything but easy to arrange for pianoforte solo; but Mr. Max Pauer has battled valiantly with the difficulties.

Reiterstück, for Pianoforte Solo and for Pianoforte Duet. Op. 251. By F. KIRCHNER. London: Augener & Co.

A PIECE—merrily cantering along, as beseems a *Reiterstück* (a horseman's piece)—which cannot fail to meet with a large number of admirers. Everything is spirited and inspiring, more especially the middle part in G major. It is hardly necessary to add that the duet is no less effective than the solo.

"*Longings*," and "*Regrets*," for the Pianoforte. By JOHN ACTON. London: Augener & Co.

THE prize is due to the graceful Mendelssohnian *Regrets*. We like also *Longings*, but would do so more heartily if the easily-removable hidden octaves between melody and

bass were absent. Both pieces are in the style of songs without words: the former has a *staccato*, as it were *pizzicato*, harp-like accompaniment; the latter has an accompaniment consisting of a continuous waving *legato* figure above and a simple bass below the melody, which is played by the thumb in the middle part of the instrument.

Theme with Variations, for the Organ. By T. TERTIUS NOBLE. (Edition No. 5,816; net, 1s.) London: Augener & Co.

THE composition of variations for the organ offers enormous difficulties; for the range of the resources of this instrument is, notwithstanding its several keyboards and numerous stops, narrower than that of many poorer instruments. A writer for the organ has mainly to rely upon counterpoint, *i.e.*, the combination of simultaneous melodies. The multitudinous brilliancies of the pianoforte are alien to its nature, and the manifold richness of orchestral tone-colour is only to a very limited extent within its reach. In short, we may take as an axiom that "only a man of genius who has mastered all the secrets of his art can be wholly successful in this form." That we have met in Mr. Noble with such a man we do not venture to assert; but what we can say is, that he has written a serious work which does him great credit, and in which we find much that is interesting and pleasing. This *succès d'estime* redounds so much the more to his honour, as he had handicapped himself with a theme which has not the terseness and pithiness desirable for the purpose.

Quatre-vingts Études Spéciales pour le Violon avec 2d Violon (*ad lib.*). Op. 24. Par FR. HERMANN. Livre I. (Edition No. 5,659, for Violin alone, net, 1s.; 5,613, for Violin with 2nd Violin, net, 2s.) London: Augener & Co.

WE have here the first part (thirty studies) of F. Hermann's Eighty Special Studies for Violin, with an *ad libitum* accompaniment of a second violin. A quotation from the preface will reveal the author's object in writing them:—"The object of the following work is to assist the beginner in violin-playing by providing him with special studies for special difficulties. In addition to this will be found studies for the prevention of bad habits, such as the putting of the little finger under the finger-board . . . the putting of the forefinger in a wrong position . . . not using the bow to its full length," &c. This, however, gives but an imperfect idea of the contents of the work; a perusal of the directions heading the studies, and a glance at the music with the carefully-marked bowing and fingering (inclusive of the moving and keeping stationary of the fingers), would be more satisfactory. There can be no doubt that the author completely fulfils what he promises, and that, moreover, the studies, besides being useful, are musically attractive. *Nota bene*: The word beginner must not be taken literally; the studies are really for what we may call "somewhat advanced pupils."

Melody for the Violoncello, with Pianoforte Accompaniment. By FRANK H. CROSSLEY. London: Augener & Co.

THE composer entitles his piece a *Melody*, and we shall only add that it is a *pleasing* melody. Further comment the composition does not call for.

Six Sacred Songs for Three Voices, with Pianoforte Accompaniment. Op. 51. By B. MOLIQUE. (Edition No. 8,993; net, 2s.) London: Augener & Co.

BERNHARD MOLIQUE, born at Nürnberg in 1803, came to London in 1849, where he remained till 1863, when he retired to Cannstadt. He distinguished himself both as a violin virtuoso and as a composer; but his compositions have latterly fallen into neglect, and the vocal compositions (among which is an oratorio, *Abraham*, composed for the Norwich Festival of 1860) more than his instrumental compositions (the violin concertos, duets, &c.). This is to be regretted, for although his creative power was not of the first order, Molique was a musician of great talent, who, in addition to his natural gifts, could boast of a masterly craftsmanship. We are sure that no one who reads, hears, or performs the exceedingly well-written compositions which occasion these remarks, will do so without pleasure. In conclusion, the six sacred songs for two sopranos and alto, with pianoforte accompaniment, which form Op. 51, have a noble simplicity, and are not lacking in charm. In addition to the original English text, a German translation by R. Zumsteeg is given.

Six Songs, with Pianoforte Accompaniment. By FRANK H. CROSSLEY. (Edition No. 8,825; net, 1s.) London: Augener & Co.

THESE songs make a favourable impression, owing to their unaffected, strainless character. There are in them a naturalness and a frugality in the use of means, which please, and at the same time disarm criticism. From the foregoing remarks may be gathered that the pianoforte accompaniment, as well as the voice part, are not at all exacting.

The Milkmaid. Song. Words by AUSTIN DOESON. Music (Op. 35) by OTTO SCHWEIZER. Edinburgh: Methven, Simpson, & Co.

A CAPITAL song, of distinctly British character—English in the body and Scotch in the tail (the $\frac{3}{4}$). The composer has so well understood how to give it the ring of a folk-song that one could imagine it to be traditional, a tune taken down from the lips of an ancient crone—only an ancient crone could not give it the requisite spirit.

"*Ah! then I saw her eye was bright,*" and "*Good-morrow.*" Songs for Voice, with Pianoforte Accompaniment. By ALFRED MOFFAT. London: Augener & Co.

IN "*Good-morrow*" we have a fresh and spirited song, and for the sake of the freshness and spirit we readily forgive the *colorature* of the concluding bars. "*Ah! then I saw her eye was bright*" is somewhat "sicklied o'er with the pale cast of thought"—it lacks lyric spontaneity and verve.

Two Two-part Songs, for Female Voices, with Pianoforte Accompaniment by H. HEALE. (Edition No. 4,007 c and d; net, 3d. each.) London: Augener & Co.

OF the part-songs before us, two of a series of twelve, we prefer the light, happily-conceived setting of an unknown poet's *Robin Goodfellow* ("From Oberon in Fairyland"), but also the setting of Shakespeare's *Titania's Lullaby* ("You spotted snakes, with double tongue") has its good points. The latter bears the number 4,007c, the former 4,007d.

"*The Brook.*" Vocal Quartet for Soprano, Alto, Tenor, and Bass. By JOHN ACTON. (Edition No. 4,465; net, 3d.) London: Augener & Co.

MR. ACTON has set Lord Tennyson's poem very prettily. It may, however, be questioned whether the poet laureate's words are suitable for a quartet setting, and a more sparing use of chromaticism seems to us advisable in vocal music. But for all that the setting is pretty.

Night Phantoms. A Part-song for Male Voices. By R. SCHUMANN. (Edition No. 4,867; net, 4d.) London: Augener & Co.

SCHUMANN'S "*Night Phantoms*" (*Der Eidgenossen Nachtwache*, Op. 62, No. 1) is a composition which emphatically deserves the German epithet *stimmungsvoll* (mood-ful, i.e., expressive of a mood), a word of which "characteristic" would be an inadequate translation. It transcends the ordinary part-songs, both as regards contents and style, of which the latter may be recommended for study to would-be composers in this form. Choral societies will find in this composition ample reward for any trouble they may take with it.

Eulenburg's Musikalischer Haus- und Familienkalender, 1889. Herausgegeben von FRANZ HULDSCHINSKY. Leipzig: Ernst Eulenburg.

THIS very prettily-got-up almanack for 1889 contains literary contributions by Rudolf von Gottschall, A. Moszkowski, L. Hartmann, H. Ehrlich, and others; musical pieces and songs by Reinecke, H. Hofmann, C. M. von Weber, Adolf Jensen, Sir Arthur Sullivan, X. Scharwenka, Ch. Lecocq, and Th. Koschat; and a number of illustrations, among which are portraits of Jenny Lind, Johanna Ghilany, Vilma Voggenhuber, St. Heller, Mischka Hauser, Georg Unger, and the Joachim Quartet. In short, there is so much that is pleasing and amusing that the purchaser is sure to get his money's worth.

Concerts.

CRYSTAL PALACE SATURDAY CONCERTS.

THE present (33rd) series of these celebrated concerts was initiated (and a more worthy opening could not easily be desired) with Mozart's *Zauberflöte* Overture, that perfect union of profound science and exquisite fancy, which, notwithstanding the curious appropriation of its principal subject from a Clementi sonata—possibly an intentional *hommage à Clementi*—remains, and is likely to remain, a monumental masterpiece. This, one of the great master's latest productions, was followed by one of his greatest successor's earliest orchestral works, supplying a ready means for useful comparison, Beethoven's Symphony No. 1 in C. Although essentially Haydn-esque, and withal singularly reminiscent of the composer's own *Prometheus* Overture, and the Andante in his string quartet, No. 4 in C minor, the Symphony is remarkable for containing the first of the great family of the incomparable Scherzi, which are the exclusive growth of his genius; and also because exhibiting Beethoven as a born master of the orchestra, the Symphony in C being, indeed, considered his first large work for full orchestra.

The chief interest of the afternoon, however, centred

in Hamish MacCunn's *Ballad Overture*, "The Dowie Dens of Yarrow," performed for the first time at these concerts, which proved a work full of originality and character, rich in imagination and startling yet perfectly artistic effects, well in keeping with the spirit of the poem which it is intended to illustrate, and splendidly scored; in short a work which entitles the young Scotchman to a prominent rank among native composers.

Another attractive feature was Liszt's *Pianoforte Concerto in E flat*, which in spite of much adverse criticism has advanced to the position of a special favourite, with that Liszt player *par excellence*, Fritz Hartvigson (on a magnificent Broadwood) as soloist, whose playing in this work, as well as in J. Raff's *Giga con variazioni*, one of this prolific composer's best but likewise most difficult pianoforte compositions, on a beautiful theme, again evidenced that rare crispness of touch, clearness of execution, and charm of expression, in which this excellent artist, to whom, by-the-by, another important set of variations (Op. 179) by the same master, is dedicated, has few rivals. Unfortunately the *Giga* did not meet with the appreciation which it and its performance deserved. On the other hand a rhapsodie, *España*, by Chabrier, which we understand made a "hit" at the Paris Lamoureux Concerts, pleased greatly, and not without reason, for, if occasionally somewhat coarse and noisy, it is an original, stirring, and ingeniously orchestrated specimen of the advanced French type, concluding a concert of almost historic interest in its selection from Mozart to Chabrier. Mention must not be omitted of Mlle. Elvira Gambogi as the vocalist, who used her light but sympathetic soprano to better effect (and this implies in a sense a distinct compliment) by an expressive rendering of Schumann's delicious *Lotusblume*, and a pleasing *Serenade* by G. J. Bennett, than in the brilliant and hackneyed *Air des Bijoux*, from Gounod's *Faust*, being marred, moreover, by an imperfect shake. Nothing could surpass the spirit and fine demarcation of light and shade with which especially the overture and symphony were given by the excellent orchestra under the direction of Herr August Manns, who was received with prolonged applause on his first appearance upon the platform.

J. B. K.

THE second concert of the season—which by-the-by marked the anniversary of the first Crystal Palace Saturday concert, given on the 20th October, 1855, with Herr August Manns as violin soloist and conductor—presented again two features of special interest. Goldmark's new *Symphony in E flat*, Op. 35 (his second, if the orchestral suite "*Ländliche Hochzeit*" may be termed a symphony), was produced for the first time in England, and must have agreeably surprised those who only knew the composer from a few more or less unsatisfactory chamber compositions; a hearing of his chief operatic works—*Die Königin von Saba* and *Merlin*—being still withheld from this country. The symphony is remarkable for that freshness, clearness, and *verve*, which is a sure index of spontaneity of invention as distinguished from mere brainwork, the interest being unflinchingly sustained from the tender and fascinating initial theme of the first allegro to the brilliant climax of a spirited and capitably-worked-out finale. The contrast between the sweetly-elegiac first and powerful second subject of the andante is also very charming, and the scherzo is brimful of life and humour, with muted violins, not unlike H. Berlioz's *Queen Mab*. But apart from this and another distinct reminiscence from Schubert's "Unfinished Symphony" in the first movement, Goldmark's *Symphony* may be pronounced an essentially original work and a valuable addition to

modern symphonic music. We may add that the trumpet solo in the trio is a somewhat painful reminder of the ear-torturing cornet so much "en vogue" in this country. But for this the composer cannot be held responsible. An equally attractive item was Benjamin Godard's "*Concerto Romantique*" in A minor, for Violin, Op. 35. The rich melodious charm and effective passages for the solo instrument, combined with an orchestration of rare beauty and originality, supply the soloist with ample opportunity for the display of his powers; and of these Mr. Johannes Wolff, who has already gained considerable fame during the last London season, fully availed himself, his "singing" of the fine opening of the Adagio on the G string, and his "*Cantabile*" generally being especially noteworthy. The pretty canzonetta forming the third movement had been frequently heard before with pianoforte accompaniment, but scored as in the original, and when played, moreover, with such exceptional delicacy, it is a very different thing. Thanks are due to Mr. Wolff for the first production of this beautiful concerto at these concerts. The same artist gave also a tasteful rendering of Vieuxtemps' fine "*Rêverie*," and Wieniawski's well-worn "*Polonaise*" (with Mr. Rafael Roche's excellent pianoforte accompaniment), and bravely finished the last-named piece on the instrument of one of the "first violins," owing to the snapping of a string. A fine rendering of that wonderful tone-picture, the introduction to the third act of R. Wagner's *Tannhäuser*, must have intensified many wishes for a fresh hearing of the entire opera (given in Vienna alone over 200 times since 1858), in which "the master" still placed the claims of the human voice above those of the orchestra. The concert opened with the overture to Weber's *Singspiel*, *Preciosa*, so imitatively given by the Meiningen Company at Drury Lane some years ago, and concluded with Sir Arthur Sullivan's graceful *Merchant of Venice* music. With regard to the vocal part of this concert, Mme. Valleria might have chosen a better piece than Massenet's air, "Eve," which, with a disjointed melody, is chiefly interesting in the orchestral accompaniment; and that otherwise very excellent *artiste* might with advantage have avoided an "apology for" a shake at the end. Her second *morceau*, a canzone from Gomez's *Salvator Rosa*, might be taken for an inferior "Verdi." A tenor air by F. Clay, rendered by a *débutant*, Mr. Braxton Smith, was likewise scarcely worthy of the occasion.

J. B. K.

Musical Notes.

THE most important event in the Paris operatic world, as far as the season has gone, is the first performance in the French capital, at the Théâtre-Lyrique Nationale (Château d'Eau), of Benjamin Godard's *Jocelyn*, which was produced last year at the Brussels La Monnaie. If it was not more, it was at least a *succès d'estime*. As, however, the rendering of the work was by no means brilliant, nay, in part even very imperfect, the success obtained redounds greatly to the honour of the composer. Capoul, once a star tenor, has lost much of the beauty of his voice, and acquired various bad habits. Mlle. Gay, though her face is pretty and her voice pleasing, is as yet remarkable rather for what she promises to do than for what she actually does. The chorus left much to be desired, and the orchestra was only mediocre. The composer conducted.

RUMOUR goes that Litolf's *L'Escadron volant de la*

Reine will not be heard at the Opéra-Comique for a long time, and perhaps will never be heard there. In fact, it seems as if the expectations to which the succession of M. Paravey to the directorship gave rise are to be disappointed. At any rate, no signs of activity and enterprise in the way of novelties are noticeable.

THE *Ménestrel* still continues its campaign against the directors of the Opéra. M. Moreno wrote in the number of October 7: "*L'Opéra n'est plus une académie, comme voudrait nous le faire croire l'étiquette trompeuse qui décore son fronton; il est descendu au rang d'un simple bouillon Duval de la musique.*" If this style of speaking cannot be called polite, no one will deny its being plain.

At the beginning of October, Ambroise Thomas returned to Paris with the nearly-finished orchestral score of the ballet *La Tempête* in his portmanteau.

THE *Revue Wagnérienne*, founded in 1885, has ceased to exist.

THE first of this winter's Lamoureux concerts (Cirque des Champs Elysées) took place on the 28th of October.

RICHARD WAGNER's symphony will be played at the Colonne concerts on the first two Sundays of December.

HENRI SELLIER, the tenor of the Paris Opéra, broke, in the latter part of September, his arm whilst hunting in the neighbourhood of Vernon (Eure). This will prevent him from fulfilling an engagement at the Grand Theatre of Marseilles.

AFTER long and difficult negotiations the directors of the Opéra succeeded in securing for a further period the services of M. Duc, the tenor, who knew how much he was needed, and that he could afford to meet them with firmness.

THE new concert-hall of the Berlin Philharmonie was inaugurated on October 5th with a concert, in which took part the Stern'sche Gesangverein (Choral Society) under Rudorff, the Philharmonic orchestra under Kogel, Hans von Bülow as pianist, and Diener as organist. The programme comprised a Prologue, spoken by Rud. Genée; Beethoven's Fantasia for piano, chorus, and orchestra; and Handel's "Hallelujah." The beauty and good acoustical qualities of the hall, which holds 2,500 persons, are highly praised. The fine organ, provided with the newest and best contrivances, is by Schlag and Söhne. It has fifty stops and an electro-pneumatic action.

THE EMPEROR has commanded a performance, after the Bayreuth pattern, of *Die Meistersinger* for his birthday (January 27), and, further, revivals of Spontini's *Ferdinand Cortez*, Meyerbeer's *Das Feldlager in Schlesien*, and Nessler's *Der Rattenfänger von Hameln*. Goring Thomas' *Nadeshda* will be performed at the Berlin Opera-house in the course of this winter.

CAPELMEISTER DEPPE, of the Berlin Opera-house, has asked for and received his dismissal. He has also retired from the direction of the symphony concerts, which will henceforth be conducted by Sucher and Kahl.

AT the three subscription concerts of the Berlin Singakademie will be performed (1) Bach's *Magnificat*, *Psalm CXXX.*, and *Ein feste Burg*; (2) Brahms' *Deutsches Requiem* and Mendelssohn's *Lobgesang*; (3) Haydn's *Seasons*.

A CONCERT of the Berlin Wagner-Verein, under the conductorship of Klindworth, is announced for the 5th of November.

WAGNER's *Götterdämmerung* was given at the first Berlin performance (Sept. 27) without cuts.

THE Dresden Liedertafel (Choral Society) intends to come in the course of November to Berlin, and give there a concert, at which some compositions of its conductor, Reinhold Becker, are to be brought to a hearing.

FRIEDRICH KIEL's oratorio *Christus*, will be performed next Good Friday in the Dresden Kreuzkirche, Professor Wermann being the conductor.

ON September 30th a monument of the composer Marschner was unveiled at Zittau.

SHAKESPEARE'S *Pericles* was performed at Munich with incidental music by Carl von Perfall.

AT Leipzig a number of interesting revivals are in prospect: Halévy's *Der Blitz* (*L'Eclair*), Adam's *Giralda*, and Lortzing's *Die beiden Schützen* and *Casanova*.

THE directorate of the Allgemeine Deutsche Musikverein has elected Hans von Bronsart as president of the society in place of the late Professor Dr. Carl Riedel.

THE first performance at Hamburg of Ponchielli's *Gioconda* took place on Sept. 28, the first performance at Frankfort of Verdi's *Othello* on Sept. 29. The latter work is said to have been but lukewarmly received.

MADAME SCHUMANN celebrated on October 26 the sixtieth anniversary of her entering the musical career. She played on that day, at a Frankfort Museum concert, her husband's concerto. At Hoch's Conservatorium the occasion was celebrated by a performance on the 21st of October.

A NEW work by Giovanni Sgambati has been performed at Turin. It is entitled "Symphonie-Épithalame," and is divided into three parts: (1) Prelude and *Andante religioso*; (2) Garden Festival (Popular Diversions, Serenade, and Children's Dance); (3) At the Court (Minuet and Festive Procession).

THE Costanzi Theatre at Rome has begun the season most successfully with *Les Huguenots*, the Argentina with *Aida*.

A COMMITTEE has been formed at Tarento for the purpose of bringing to his native place the mortal remains of Paisiello, who died and was buried at Naples in 1815. The municipality of Bari wished to do the same for Piccini, but at Passy, where he was buried, his remains are not discoverable.

THE clavi-harp has now been introduced into the orchestra of the Brussels La Monnaie. The instrument is by Christian Dietz.

GUSTAV MAHLER, the late musical conductor of the Leipzig Theatre, will succeed Francis Erkel as conductor of the Pesth Opera-house.

THIS winter Berlioz comes to the fore in Germany as a dramatic composer. Vienna promises the *Troycy*; Weimar, *Benvenuto Cellini* and *Beatrice and Benedict*.

SARASATE will make this winter a tour through Switzerland, South Germany, Holland, and North Germany.

MR. RIDLEY PRENTICE will read a paper on the "Technicon" at the first meeting of the Musical Association, on November 5th.

AT Paris, Paul Delisse, professor of the trombone at the Conservatoire, committed suicide by suffocation. He was in his seventy-second year.

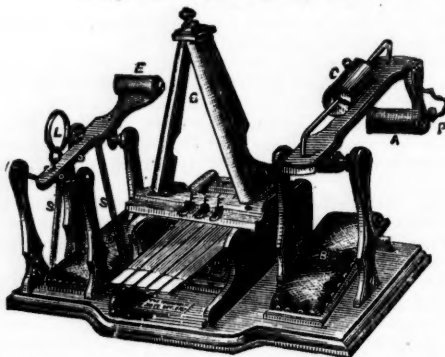
MADAME CASIMIR, a notable and notorious singer long connected with the Opéra-Comique, died the other day at Paris, at the age of 85. Her *début* in 1821 was a failure, but her second attempt in 1823 a great success.

THE esteemed Paris pianist and composer Joseph Schifmacher, a native of Eschau (near Strasburg), was drowned a little more than a month ago in a pond at the château of La Salle (near Mâcon), where he was on a visit. The accident must have been caused by his missing his footing when stepping from a boat to the steps of the landing-place. He was born in 1827.

AT Leipzig died on September 20, Julius Lammers, a teacher at the Conservatorium.

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